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Heft VII.

Lagenverbindungen.

Edited and translated by H. Brett.

Part VII.

The connecting of positions.

Sešit VII.

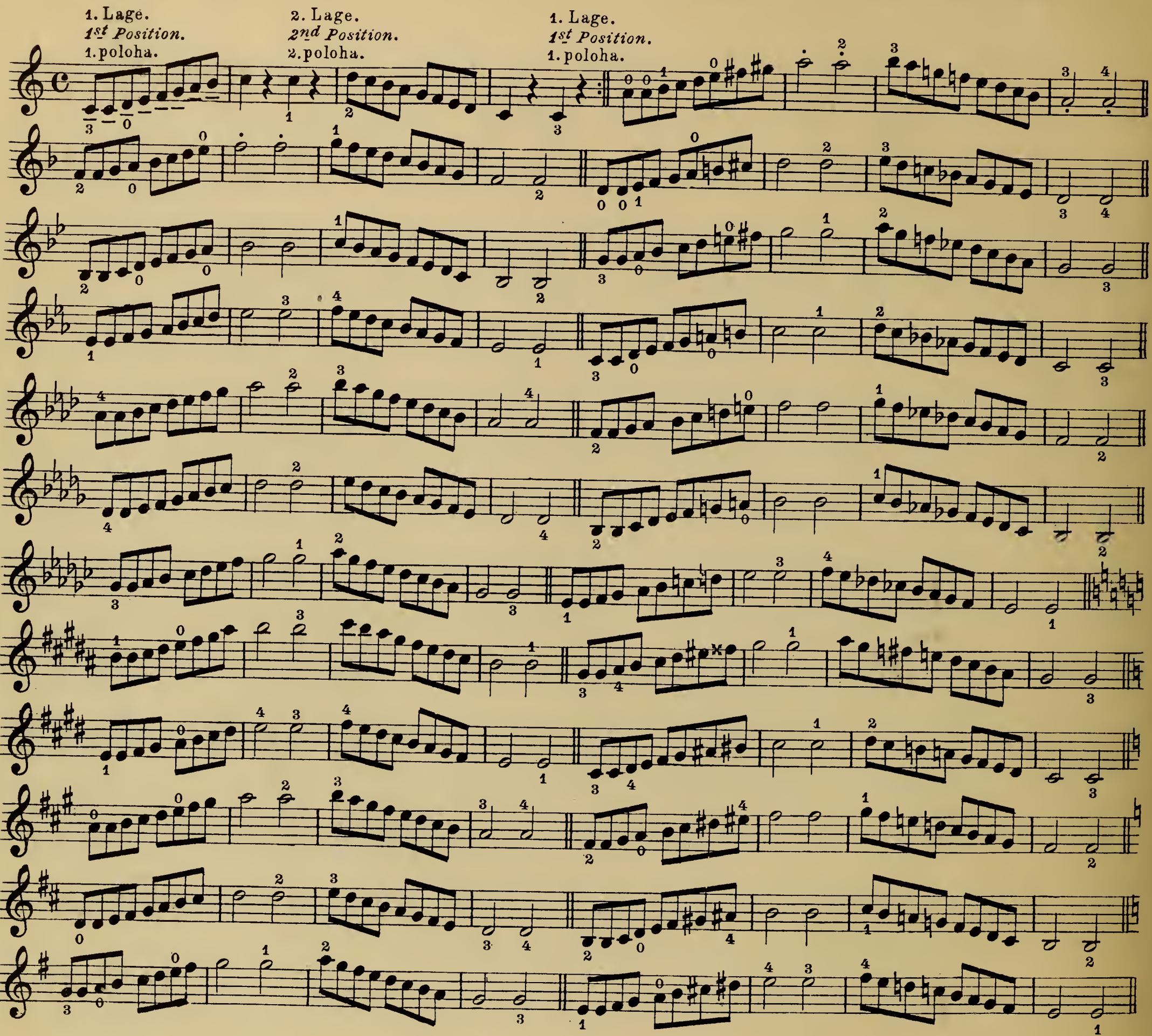
Spojování různých poloh.

1.

Erste und zweite Lage.

First and second Positions.

První a druhá poloha.

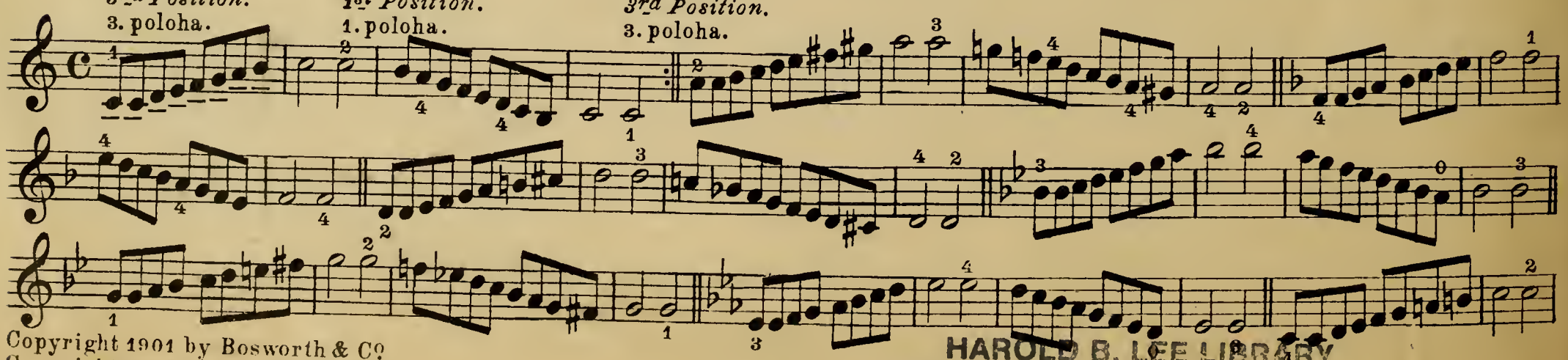


2.

Erste und dritte Lage.

First and third Positions.

První a třetí poloha.



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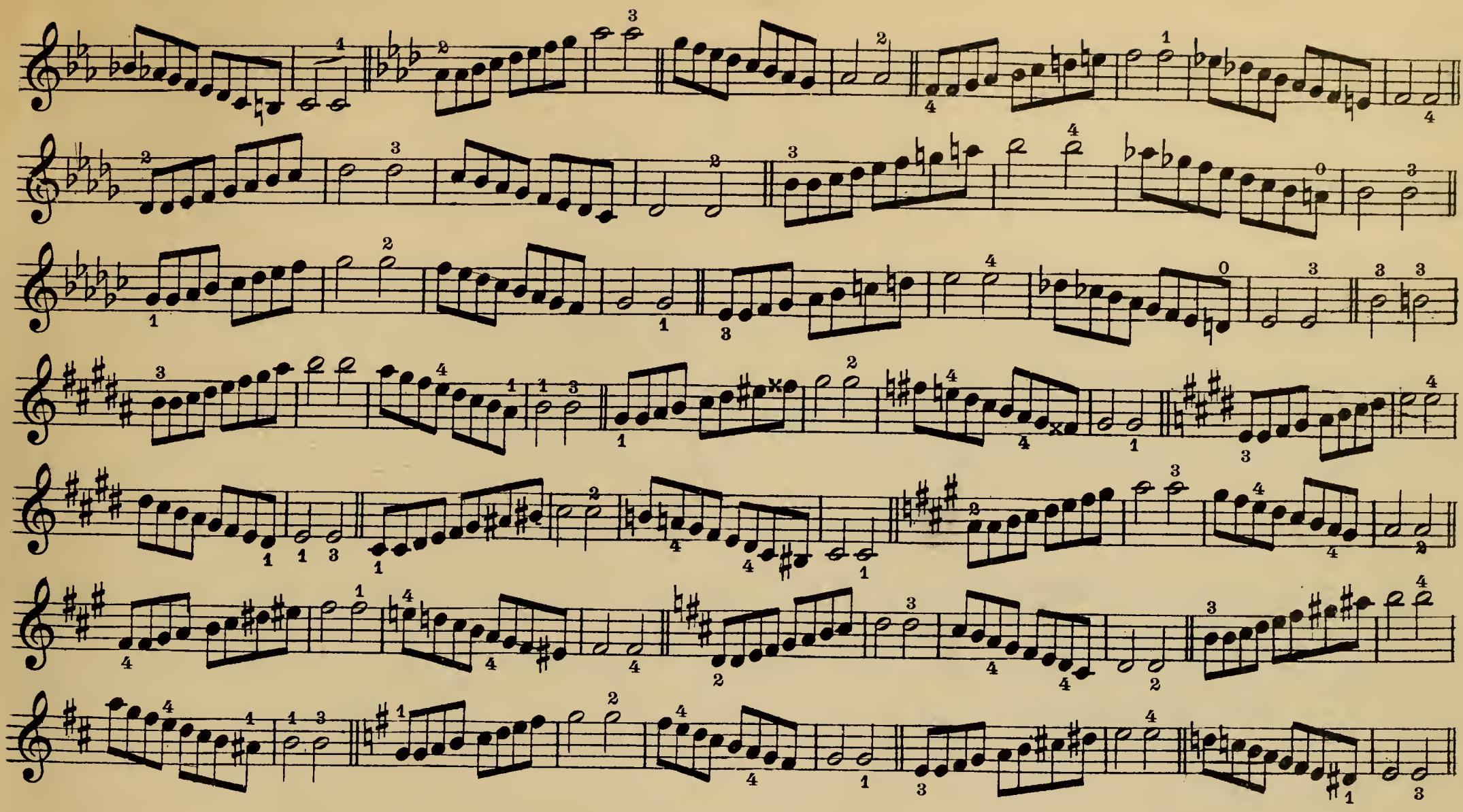
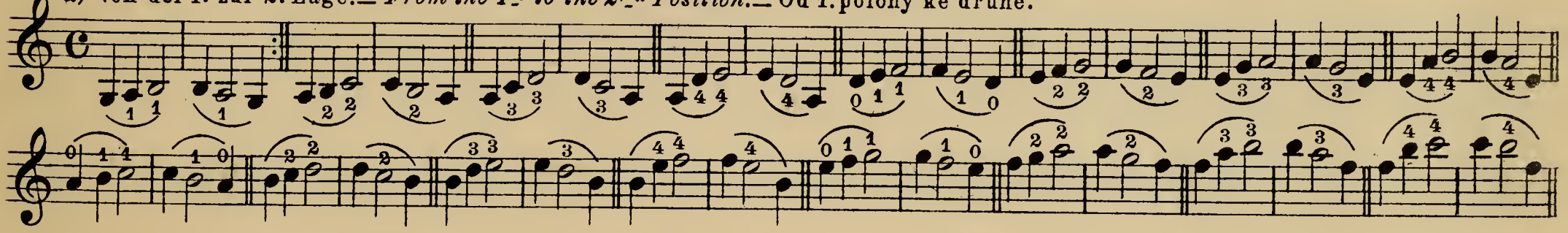


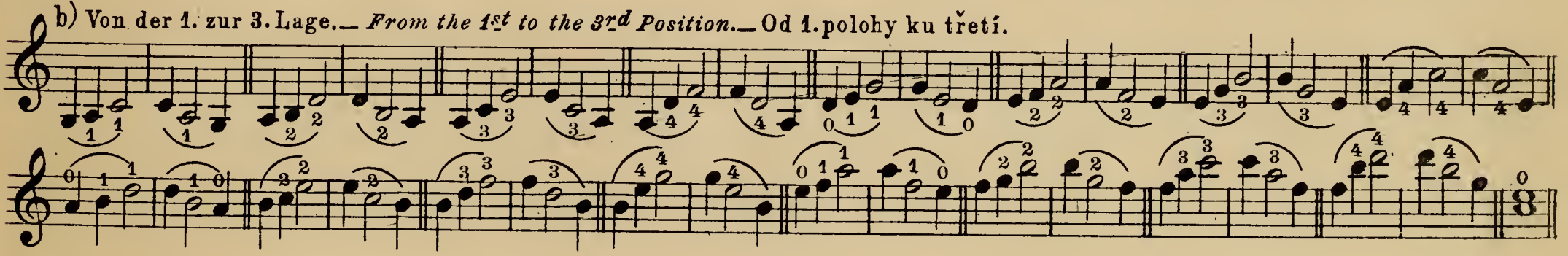
3.

Gleiten der Finger: | *Gliding of the Fingers:* | Posouvání prstu.

a) Von der 1. zur 2. Lage.— *From the 1st to the 2nd Position.*— Od 1. polohy ke druhé.



b) Von der 1. zur 3. Lage.— *From the 1st to the 3rd Position.*— Od 1. polohy ku třetí.



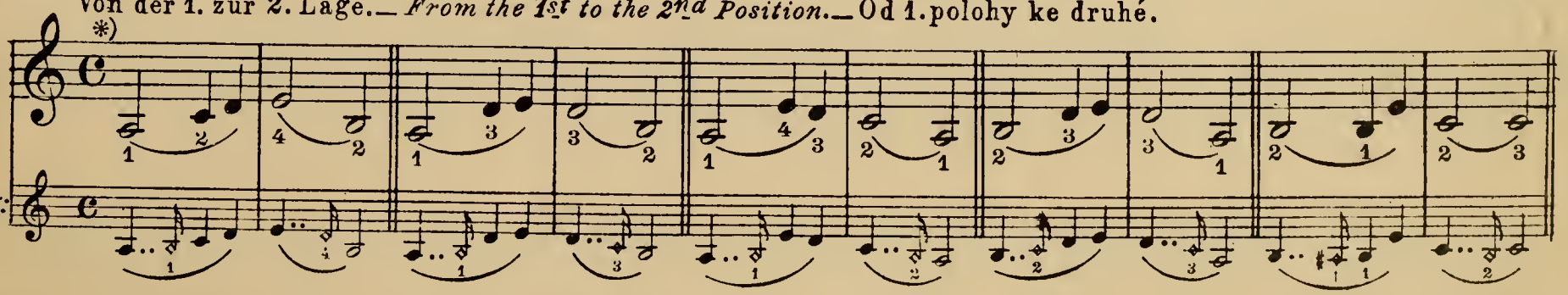
4.

Wechsel zweier Lagen auf einen Bogenstrich. | *Interchange of two positions with one stroke of the bow.* | Výměna dvou poloh jedním smykem.

Beispiele:
Examples.
Příklady:

Ausführung:
Mode of playing:
Provedení:

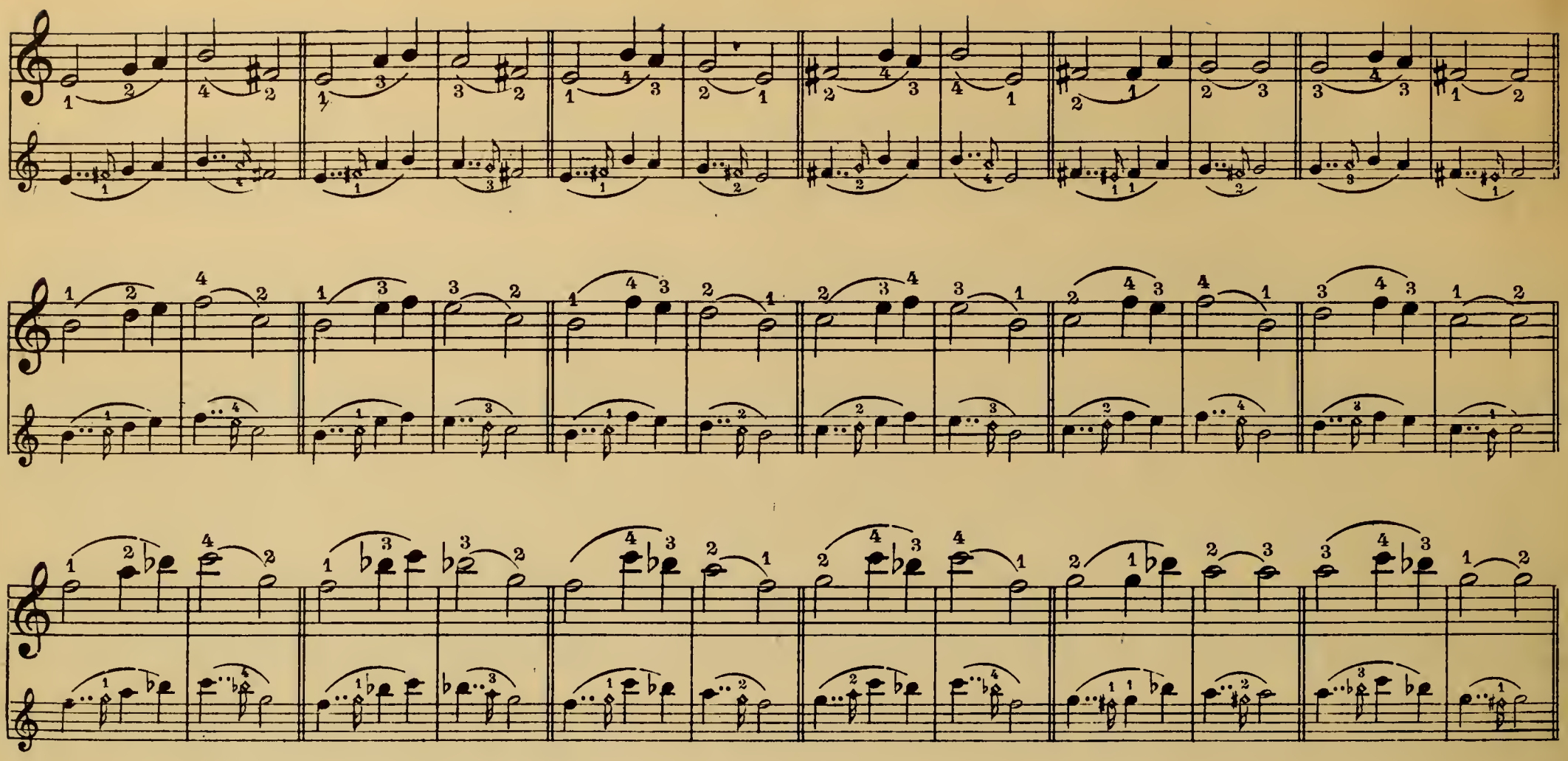
Von der 1. zur 2. Lage.— *From the 1st to the 2nd Position.*— Od 1. polohy ke druhé.



*) Zuerst den 1. Finger in die 2. Lage auf h vorschieben und dann erst den 2. Finger auf c fallen lassen, so wie es auf der unteren Zeile durch die viereckige weisse Note welche nicht hörbar sein darf angegeben ist; nur ein leises Gleiten des Fingers darf vernehmbar sein.

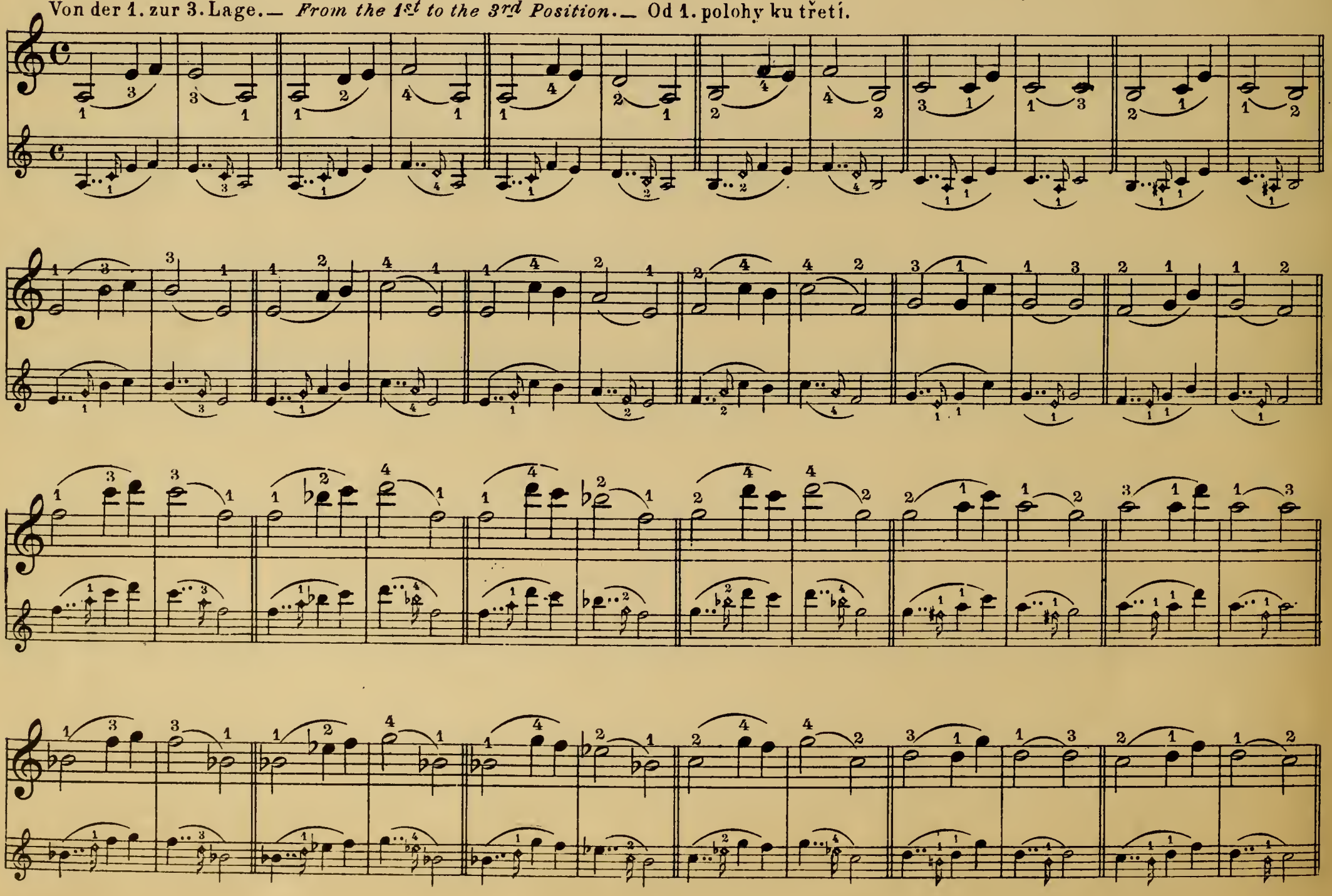
*) *First let the 1st finger glide into the 2nd Position at* b *and then only allow the 2nd finger to fall on* c. *as shown in the lower part by means of the diamond-shaped white note— which must not be audible; only a faint gliding of the finger must be perceptible.*

*) Zprva 1. prst do 2. polohy na h posunouti a pak teprvé 2. prstem na c uderiti, jak to na dolejší řádce naznačeno jest čtyrhranou bílou notou, která zníti nesmí; tolikolehké sklouznutí prstu smí býti slyšitelno.



5.

Von der 1. zur 3. Lage.— *From the 1st to the 3rd Position.*— Od 1. polohy ku třetí.



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6.

Wechsel zweier Lagen auf zwei Bogenstriche.

Das Wechseln der Lage muss gleichzeitig mit dem Wechsel des Bogenstriches geschehen, ohne dass das Gleiten des Fingers zu hören ist.

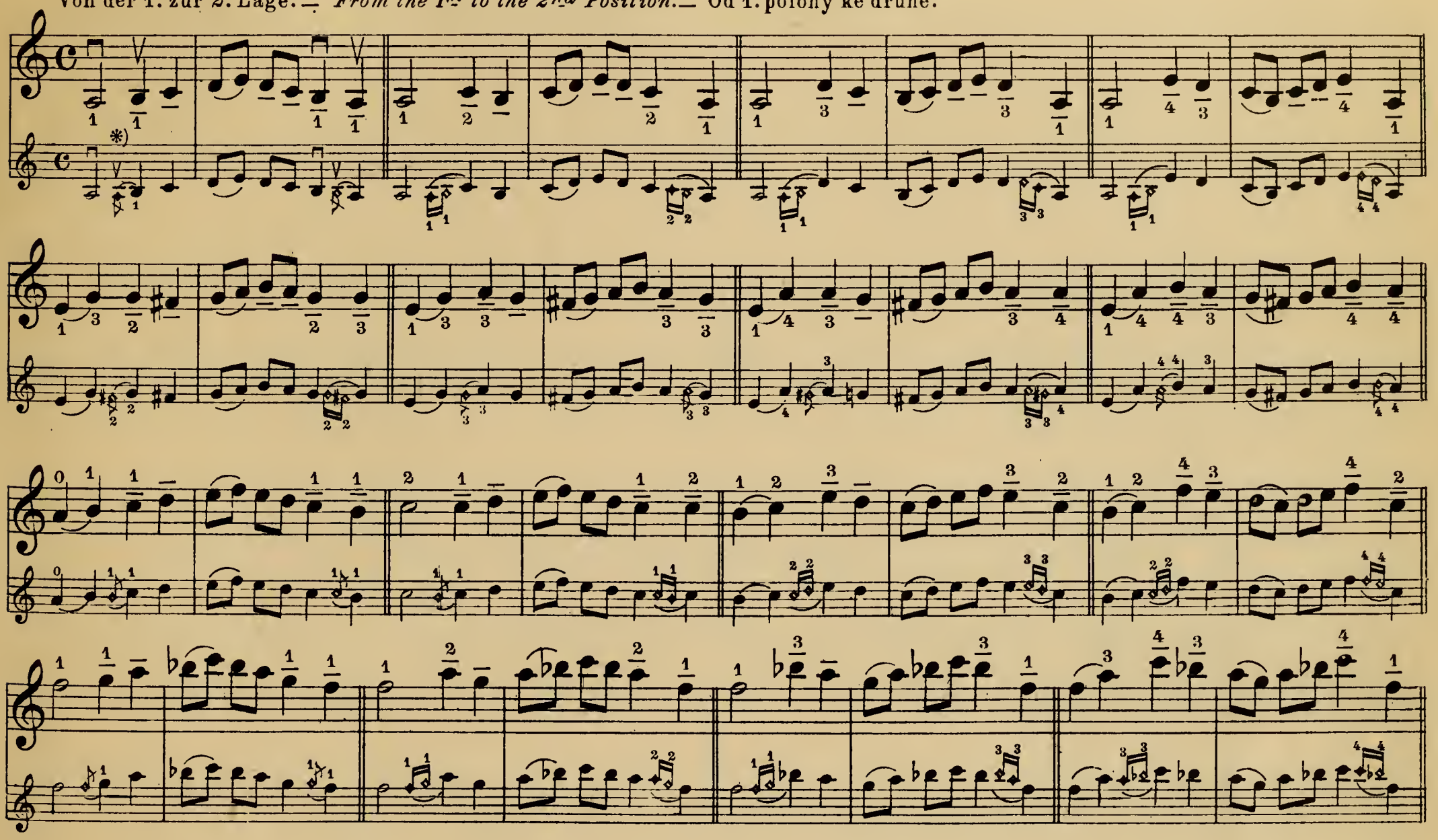
Interchange of two positions with two strokes.

The interchange of positions must occur simultaneously with the change in the bow-stroke, without the gliding of the finger being audible.

Výměna dvou poloh na dva smyky.

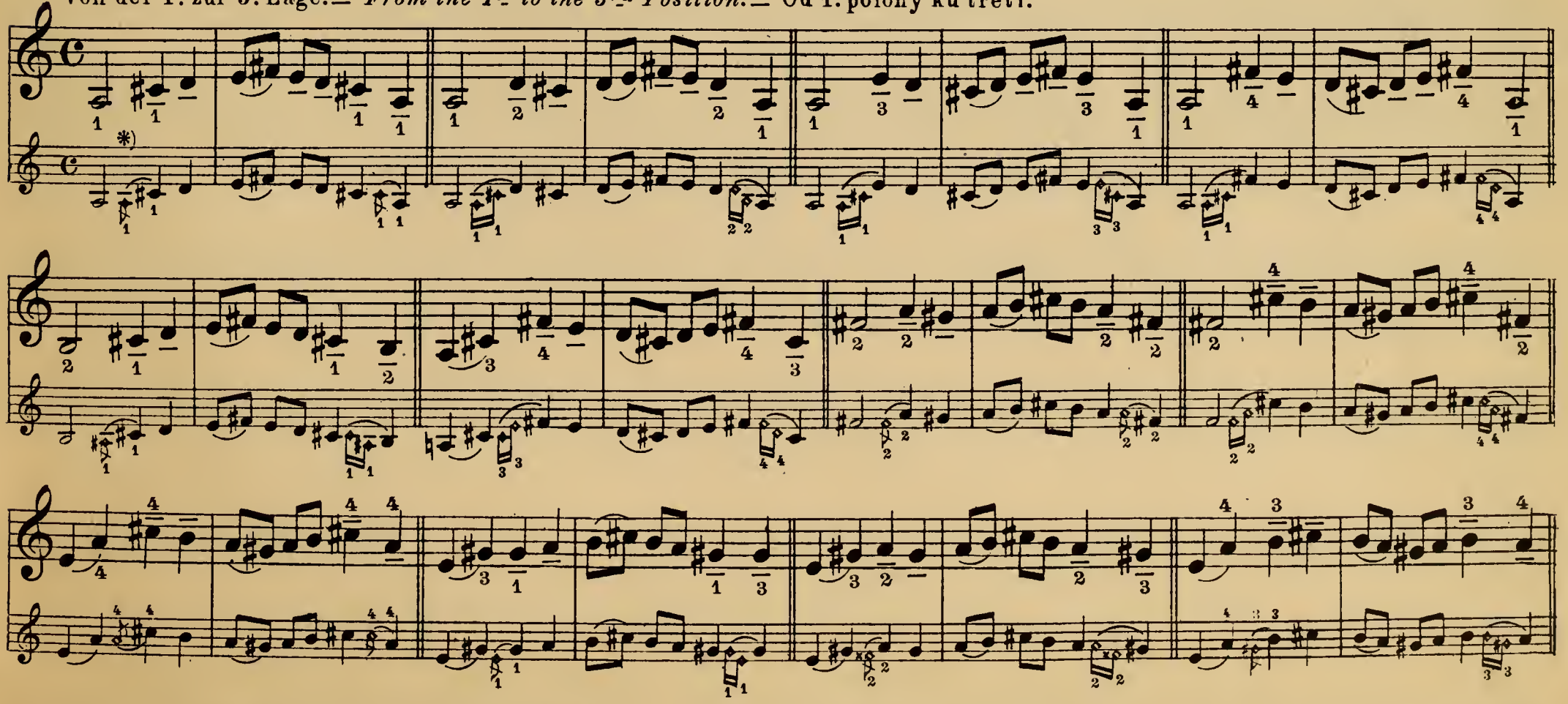
Výměna polohy musí státi se současně se změnou smyku, aniž by sklouznutí prstu bylo slyšeti.

Von der 1. zur 2. Lage. — *From the 1st to the 2nd Position.* — Od 1. polohy ke druhé.



7.

Von der 1. zur 3. Lage. — *From the 1st to the 3rd Position.* — Od 1. polohy ku třetí.



*) Anfangs mit hörbarem Gleiten des Fingers zu üben.

*) *First practise this with an audible gliding of the finger.*

*) Budiž z počátku se slyšitelným klouznutím prstu cvičeno.

8.

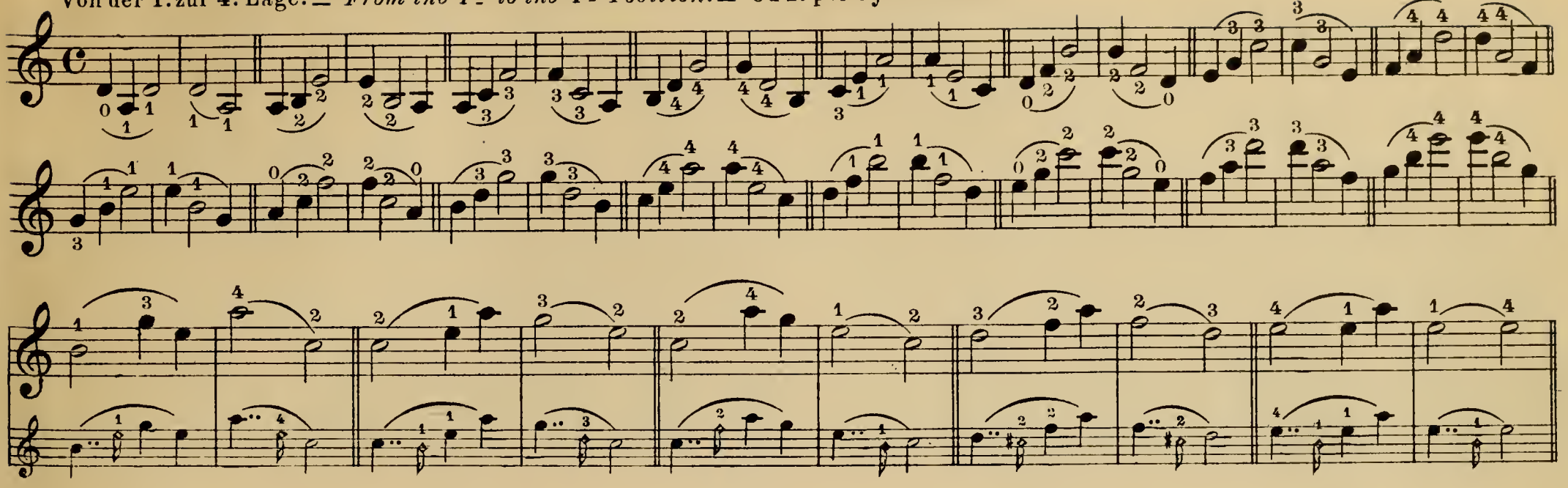
Gleiten des 4. Fingers von der 3. Lage auf den Flageoletton der 4. Lage.

Gliding of the 4th finger from the 3rd Position to the harmonic-note of the 4th Position.

Posunutí 4. prstu z třetí polohy na flageoletový tón 4. polohy.

9.

Von der 1. zur 4. Lage. — *From the 1st to the 4th Position.* — Od 1. polohy ku čtvrté.

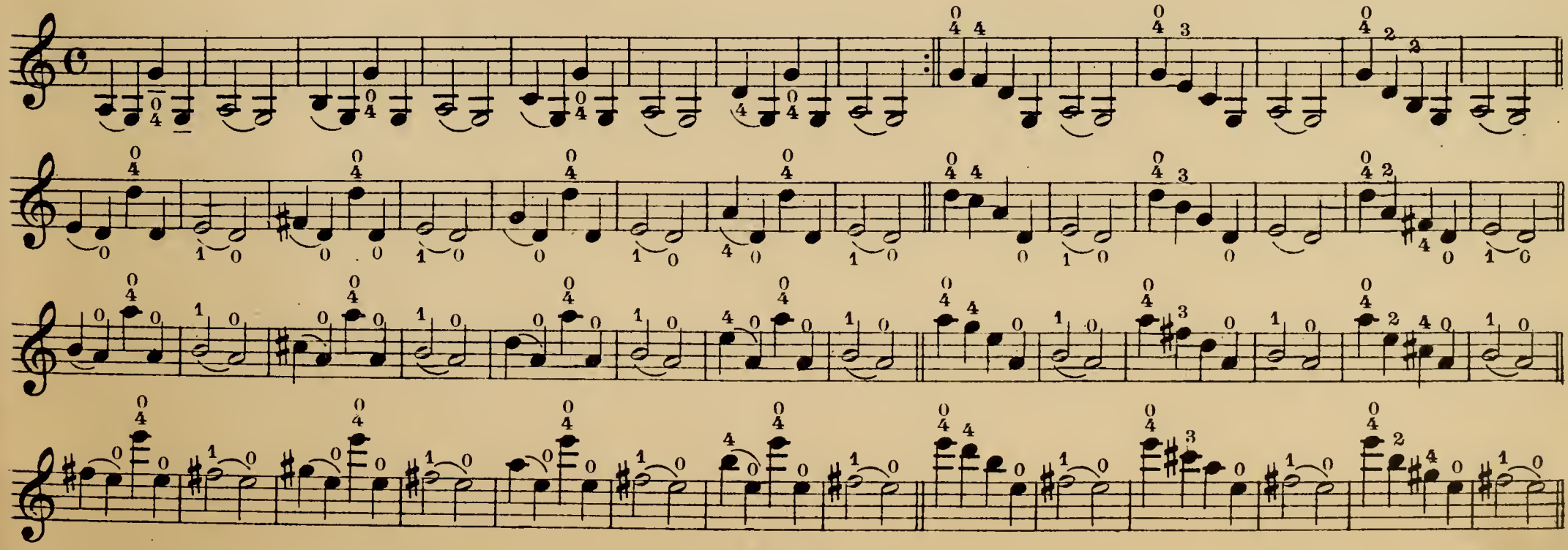


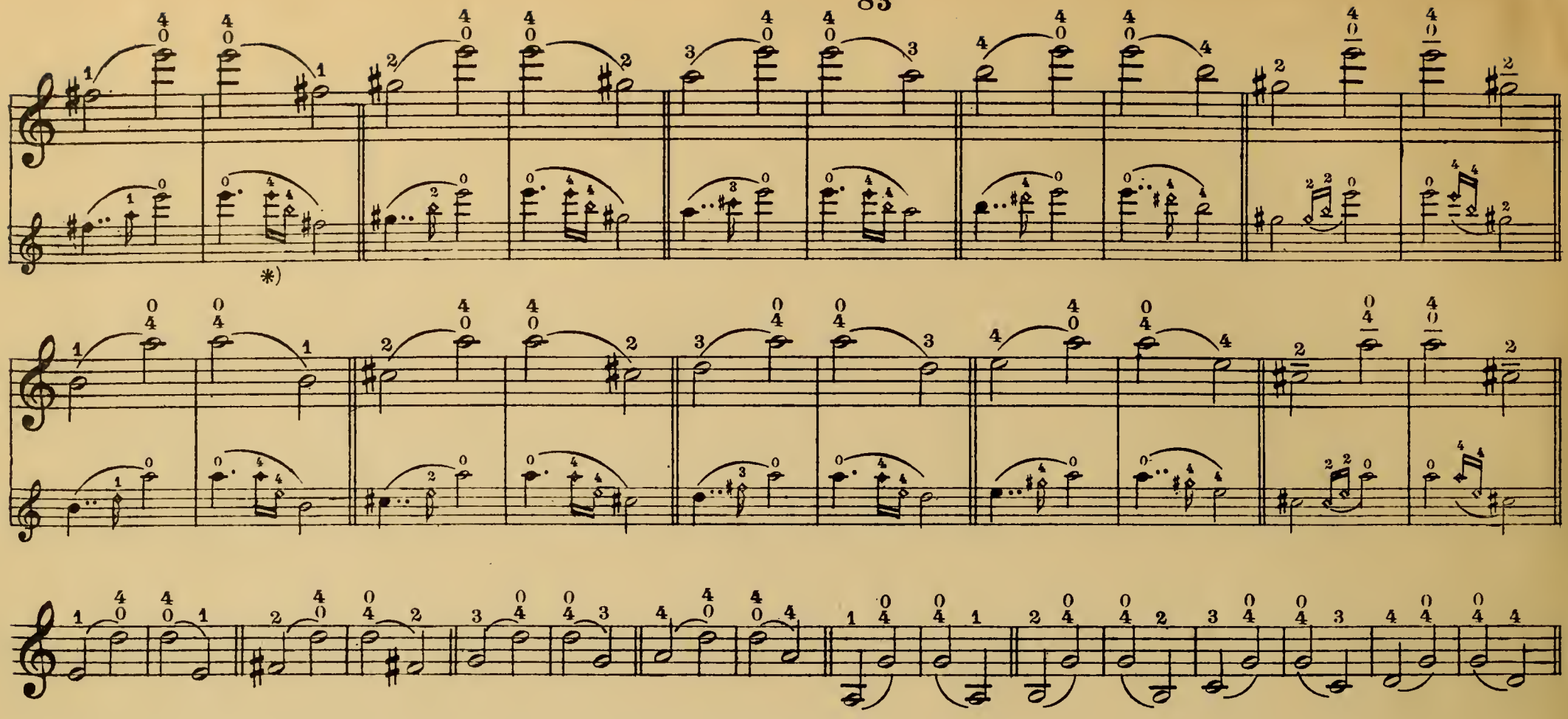
10.

Verbindung der 1. Lage mit dem Flageoletton der 4. Lage.

Combining of the 1st Position with the harmonic-note of the 4th Position.

Spojování 1. polohy s flageoletovým tónem 4. polohy.





*) Im Herabgleiten des Fingers die Saite niederdrücken.

+) Wechsel der Lage mit dem 1. Finger, ++) mit dem 2., +++) mit dem 3., ++++) mit dem 4. Finger.

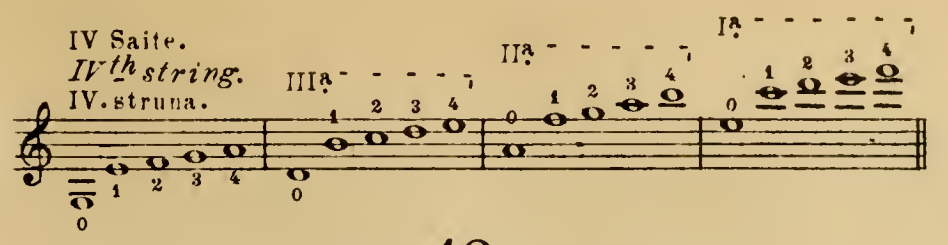
*) *Press down the string when the finger glides downwards.*

+) *Change of position with the 1st finger,* ++) *with the 2nd* +++) *with the 3rd,* ++++) *with the 4th.*

*) Prst přitlačiv strunu sjede po ní do 1. polohy.

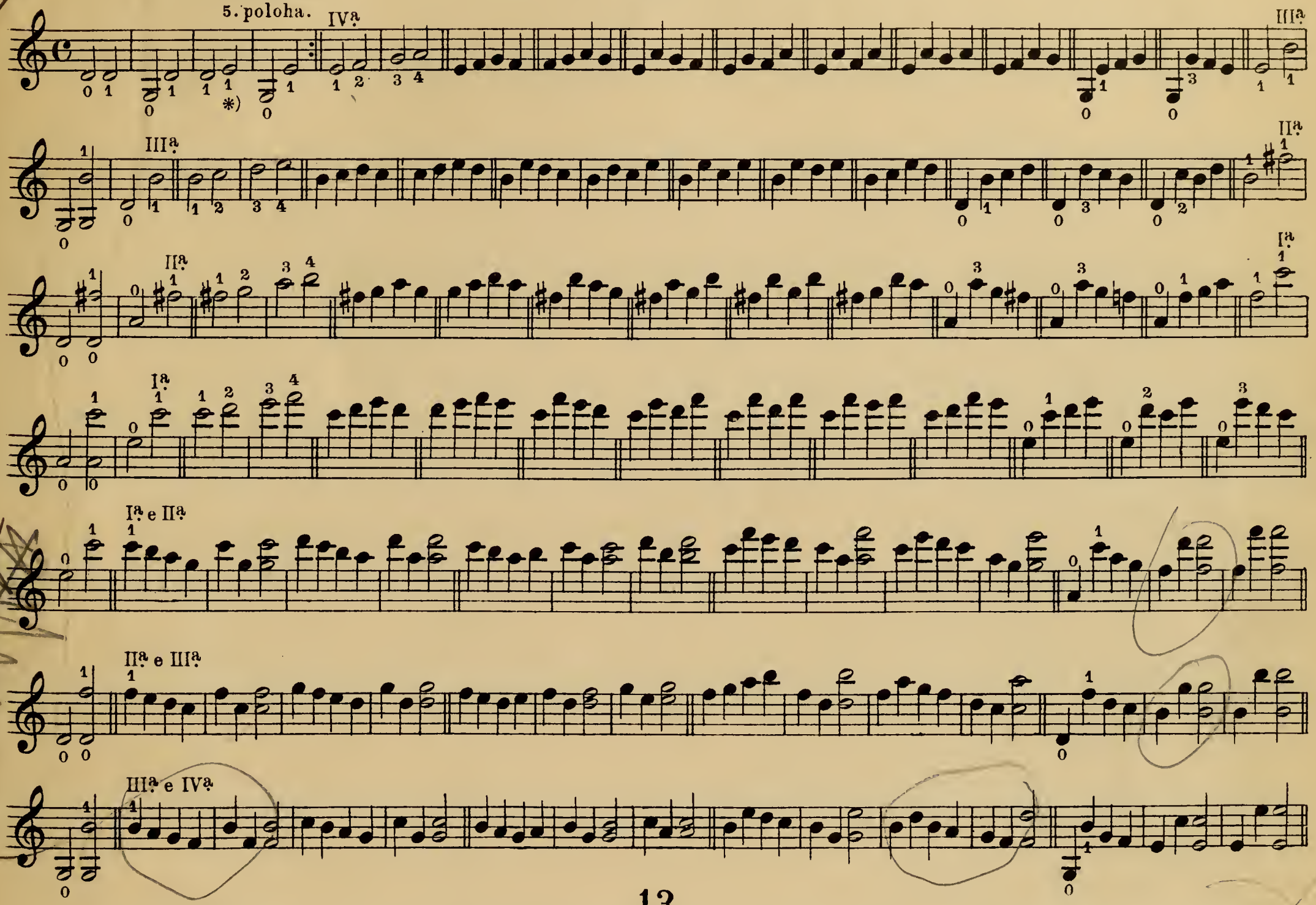
+) Polohu změniti 1. prstem; ++) 2. prstem: +++) 3. prstem; ++++) 4. prstem.

Fünfte Lage. *Fifth Position.* Pátá poloha.



5. Lage.
5th Position.
5. poloha.

12.



13.

Tonleiterübung.

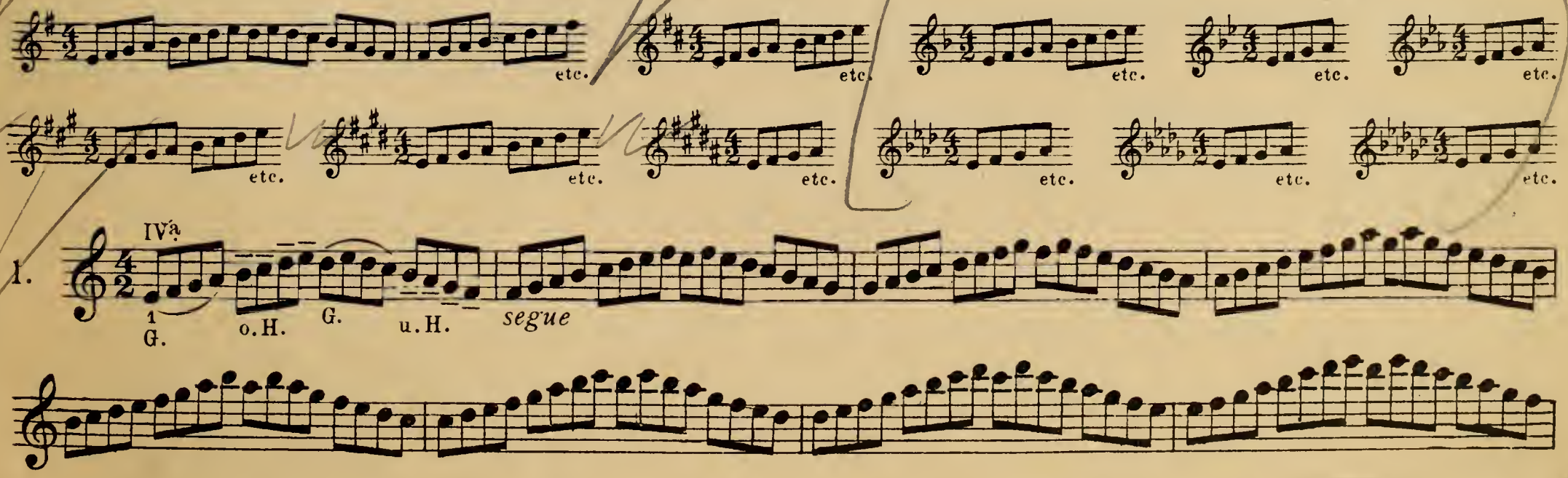
Man übe diese 2 Beispiele mit den Vorzeichnungen der folgenden Tonarten:

Scale-exercise.

Practise these 2 exercises with the signatures of the following keys:

Cvičení v stupnicích.

Tyto 2 příklady nechť cvičí se s předznamenáními následujících tónin:



*) Der Daumen stützt sich mit dem ersten Gelenkgliede gegen die untere rundliche Fläche des Halses.

*) *The thumb supports itself with the first joint against the lower rounded surface of the neck.*

*) Palec opírá se prvním článkem o spodní zaokrouhlenou plochu krku.

G. o.H. G. u.H. segue

2. IVa u.H. G. o.H. G.

14.

Doppelgriffe. Griff der verminderten Quinte. | *Double-notes. The diminished fifth.* | Dvojhmaty. Hmat zmenšené kvinty.

C Major

F Major

B♭ Major

G Major

D Major

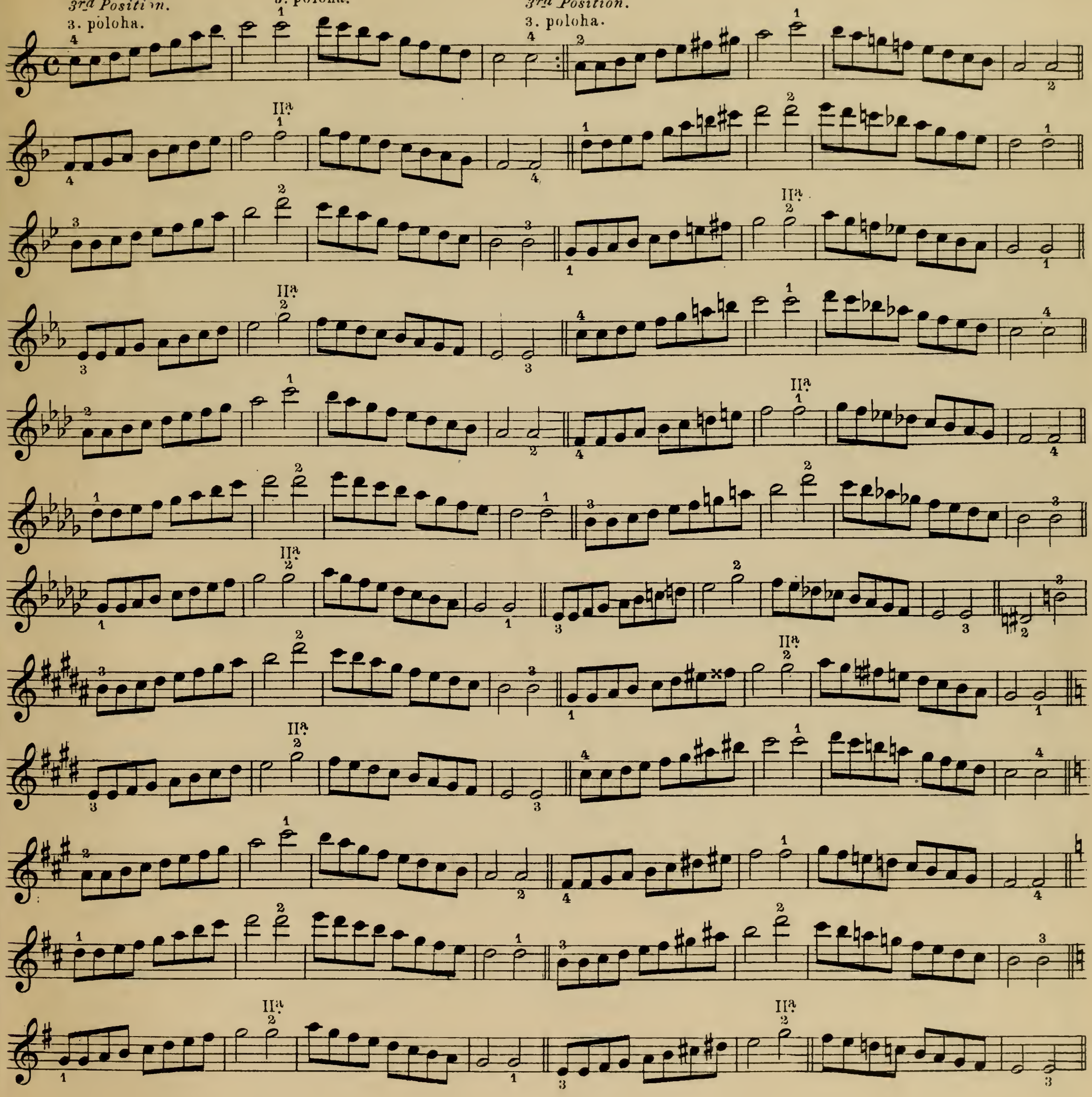
A Major

E Major

3. und 5. Lage. — *3rd and 5th Positions.* — 3. a 5. poloha.

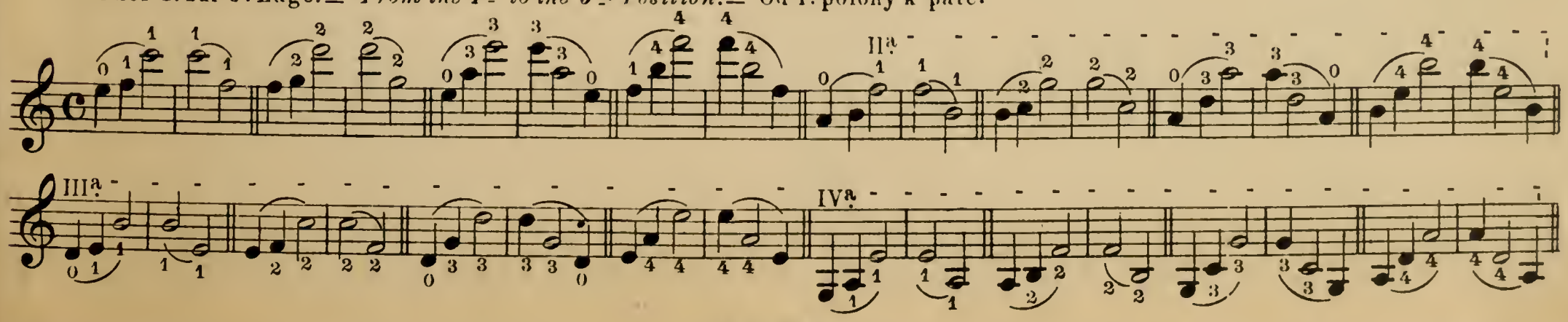
15.

3. Lage. *3rd Position.* 3. poloha. — 5. Lage. *5th Position.* 5. poloha.



16.

Von der 1. zur 5. Lage. — *From the 1st to the 5th Position.* — Od 1. polohy k páté.



IVa

IVa

IIIa

IIIa

IIa

17.

Gebunden und gestossen zu üben. | *Practise both* legato *and detached.* | Vázaně i nevázaně cvičiti.

4. und 5. Lage
4th and 5th Position.
4. a 5. poloha.

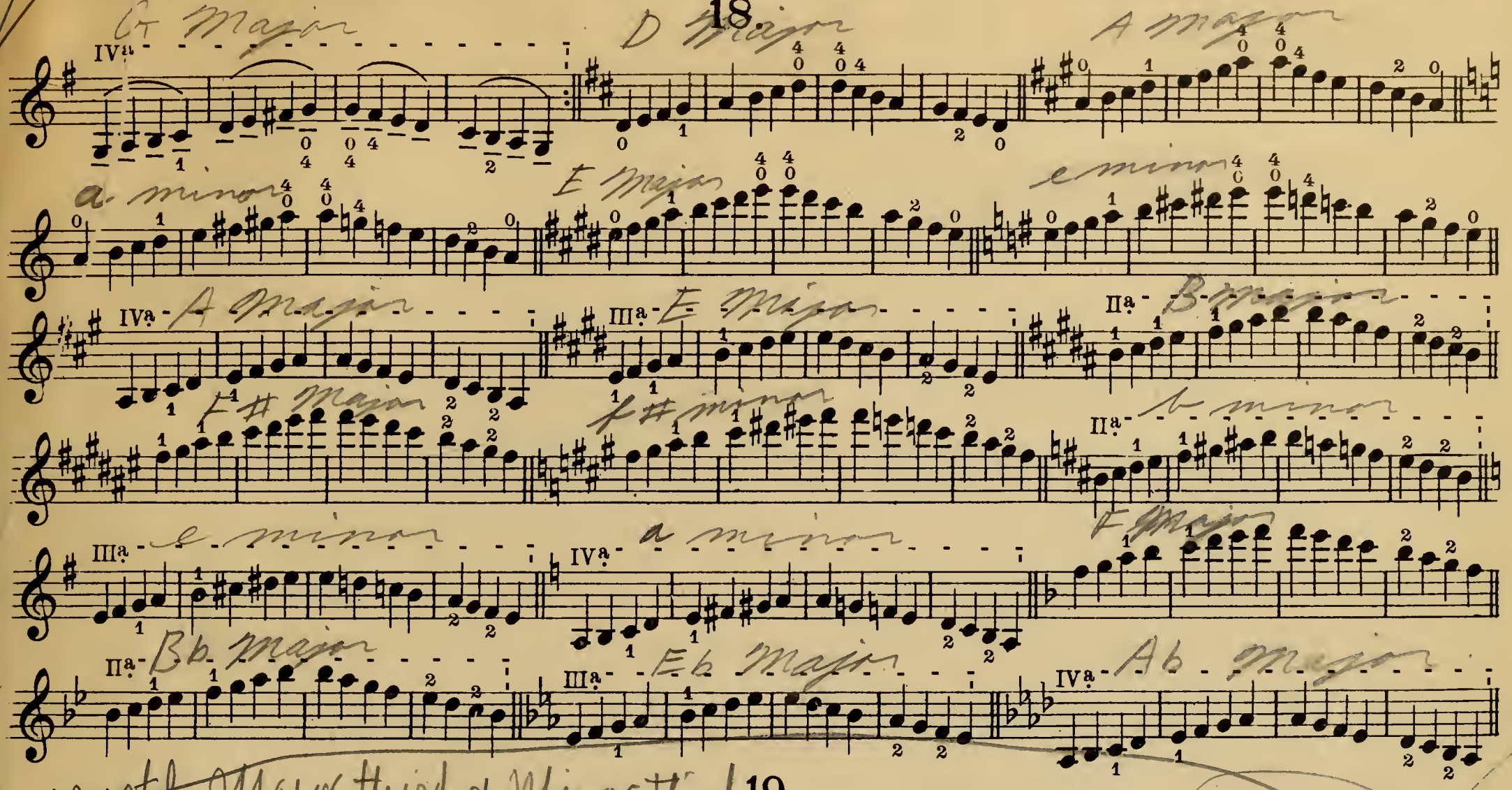
3. und 5. Lage
3rd and 5th Position.
3. a 5. poloha.

2. und 5. Lage
2nd and 5th Position.
2. a 5. poloha.

1. und 5. Lage
1st and 5th Position.
1. a 5. poloha.

18.

Tonleitern auf einer Saite. *Scales on one string.* **Stupnice na jedné struně.**



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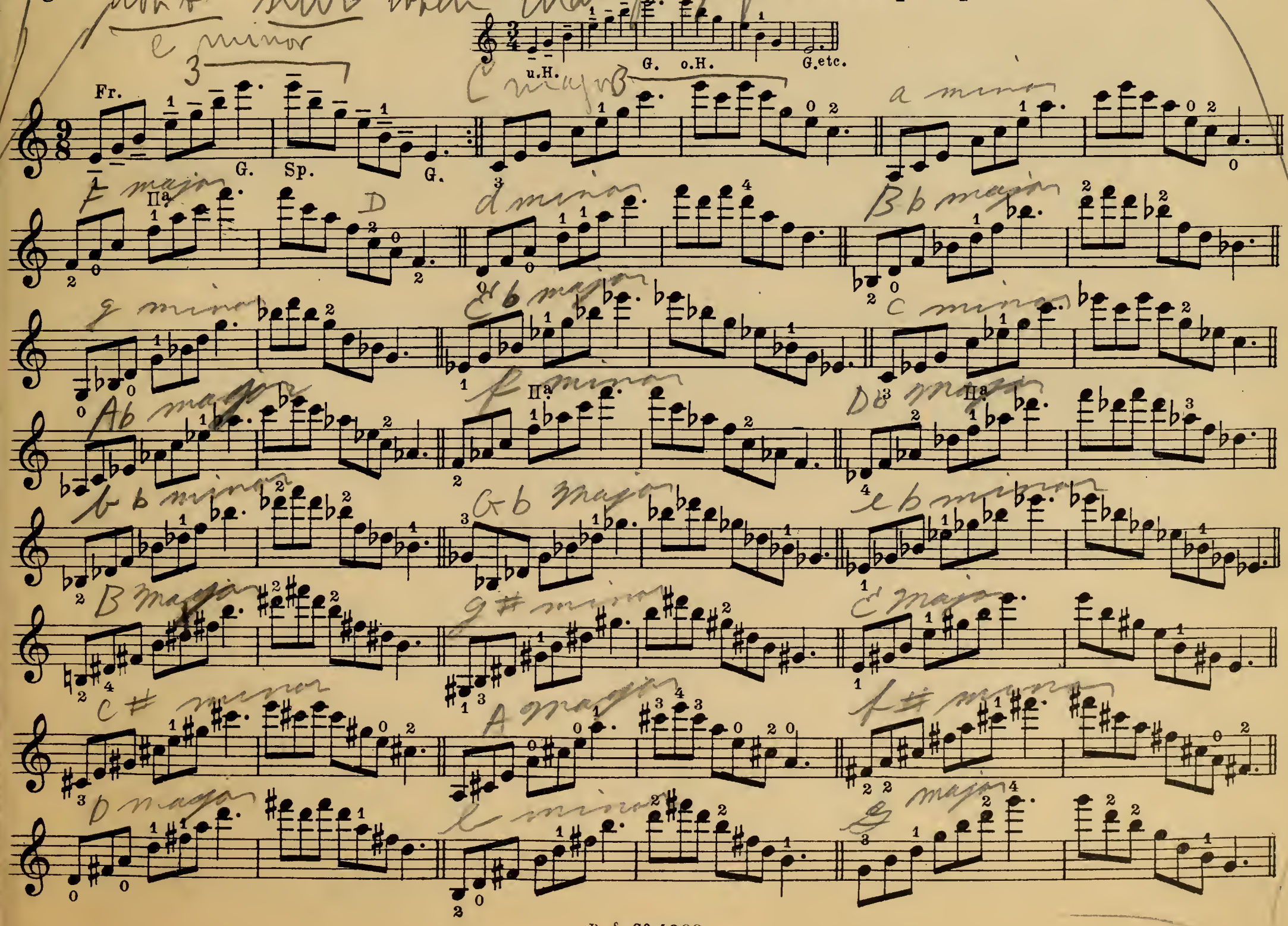

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mf

mf

p

p

p

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p

p

f

mf

p

p

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mf

p

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Andante con moto

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p

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Con fuoco

First position. Moderately Easy
L. MENDELSSOHN

f

f

Mückentanz

Dance of the gnats)

Presto
pizz.

First position. Moderately Difficult
L. MENDELSSOHN

mf

mf

Gipsies March

First and third position. Easy
O. RIEDING, Op. 23, No. 2

Allegretto

mf

p

mf

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Andante sostenuto. I.u.III. Lage. Ziemlich leicht.

First and third position. Rather Easy
O. RIEDING, Op. 21, No. 1

mf

f

p

mf

mf

p

mf

Ped. *

Ped. *

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First position. *Moderately Difficult.*

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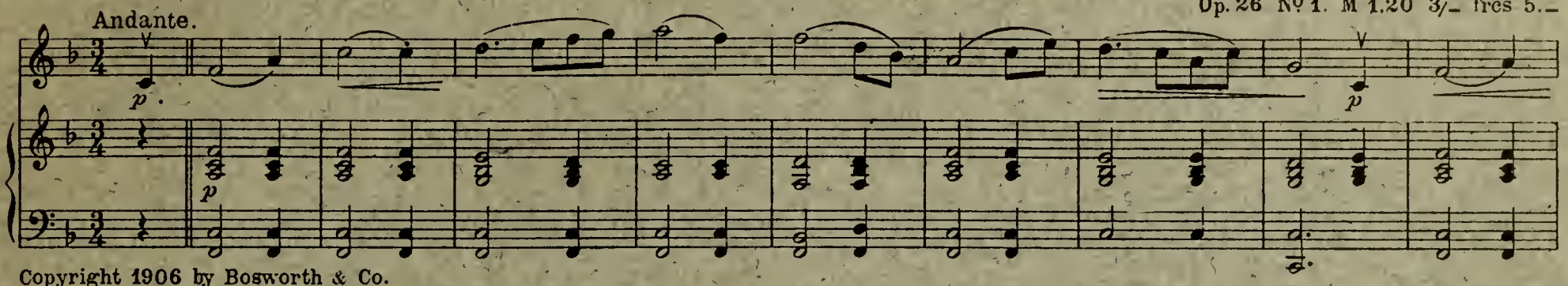

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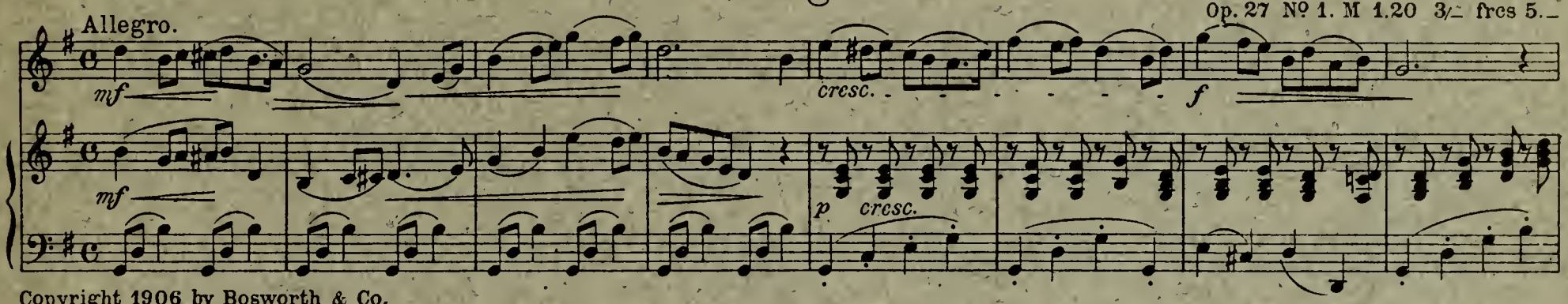

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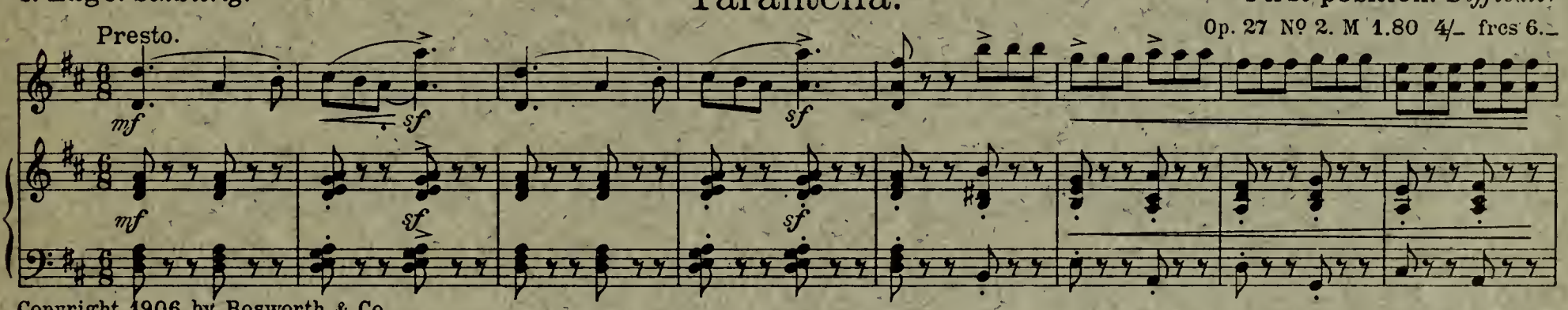
I. Lage. *Schwierig.*

Tarantella.

First position. *Difficult.*

Op. 27 № 2. M 1.80 4/– frcs 6.–



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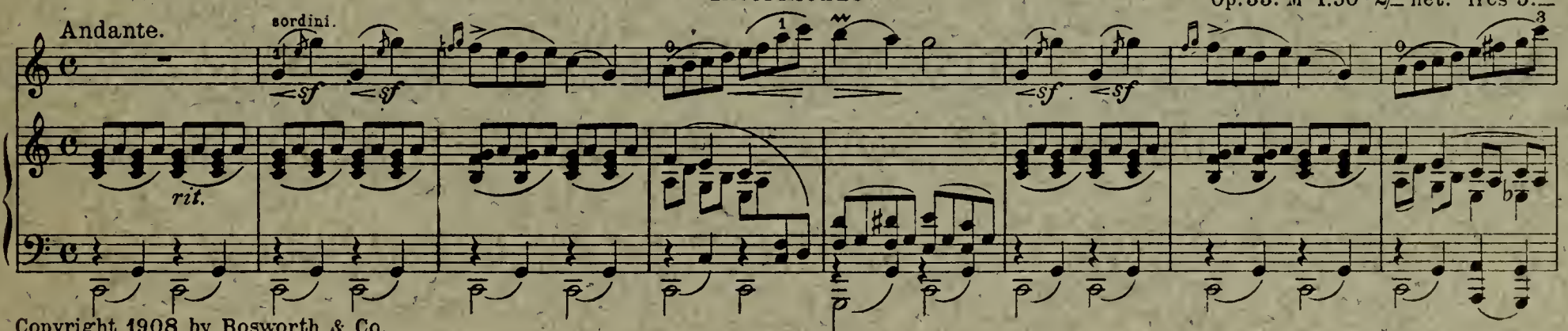
I. bis III. Lage. *Leicht.*

Wiegenlied. – Slumber Song. – Berceuse.

Intermezzo.

Up to Third position. *Easy.*

Op. 33. M 1.50 2/– net. frcs 5.–



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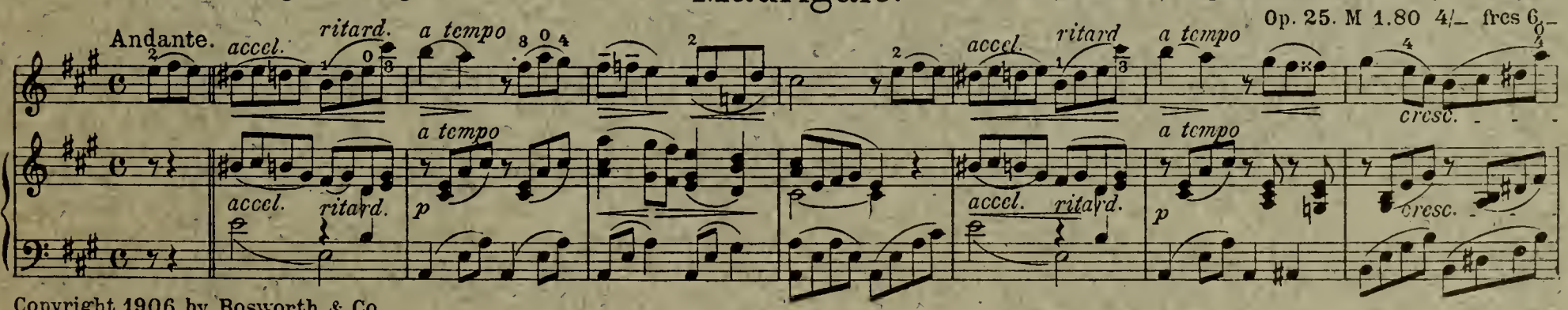
I. bis III. Lage. *Mäßig schwierig.*

Madrigale.

Up to Third position. *Moderately Difficult.*

Op. 25. M 1.80 4/– frcs 6.–



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Franz Drdla

Compositions pour Violon et Piano.

III. Lage überschreitend. *Mäßig schwierig.*

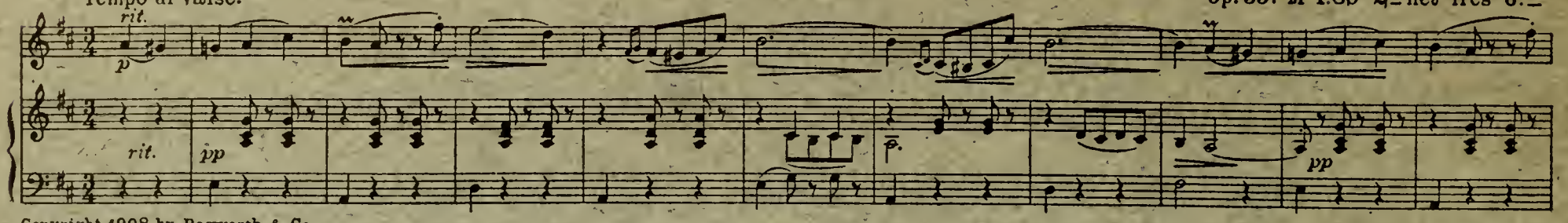
Chant d'Amour.

Valse Chanson.

Beyond Third position. *Moderately Difficult.*

Op. 33. M 1.80 2/_ net frcs 6._

Tempo di Valse.



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III. Lage überschreitend. *Mäßig schwierig.*

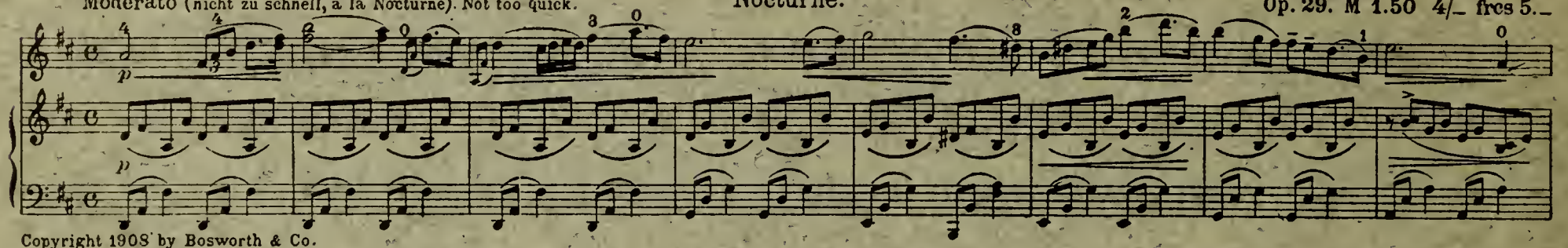
Le Songe.

Nocturne.

Beyond Third position. *Moderately Difficult.*

Op. 29. M 1.50 4/_ frcs 5._

Moderato (nicht zu schnell, à la Nocturne). Not too quick.



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III. Lage überschreitend. *Mäßig schwierig.*

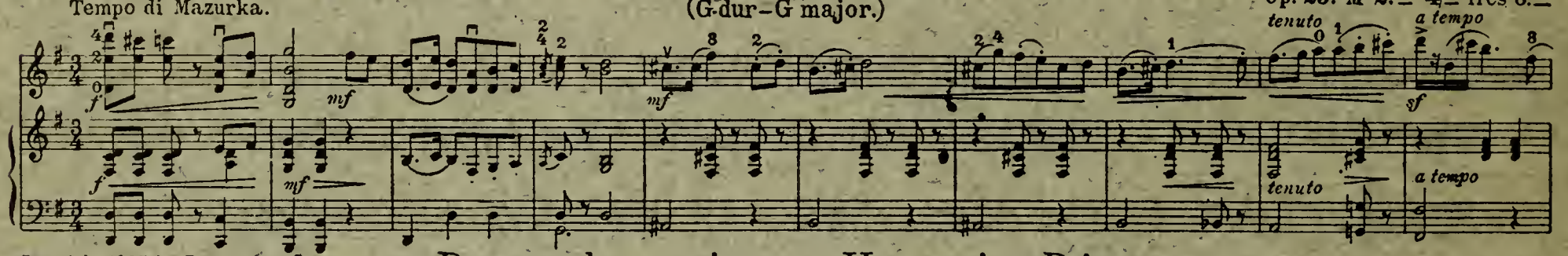
Deuxième Mazurka.

(G-dur–G major.)

Beyond Third position. *Moderately Difficult.*

Op. 23. M 2._ 4/_ frcs 6._

Tempo di Mazurka.



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Danses hongroises. — Hungarian Dance.

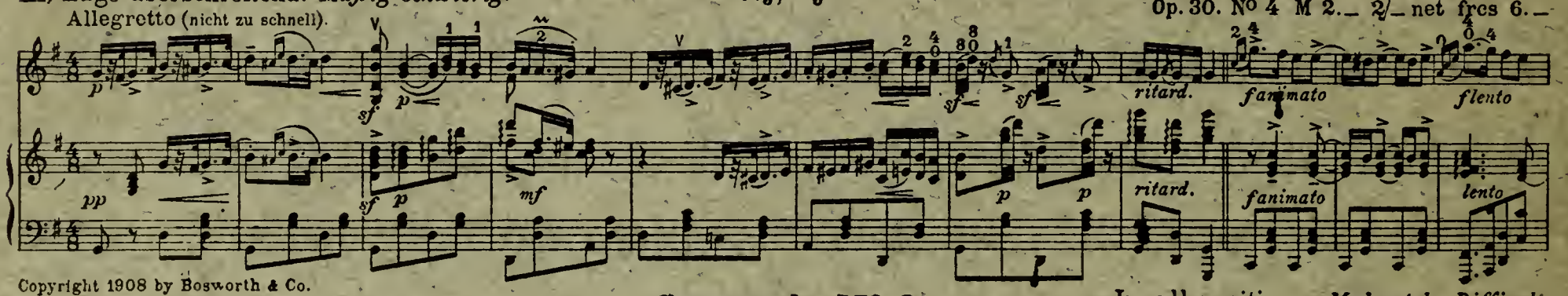
III. Lage überschreitend. *Mäßig schwierig.*

Hej, haj!

Beyond Third position. *Moderately Difficult.*

Op. 30. No 4 M 2._ 2/_ net frcs 6._

Allegretto (nicht zu schnell).



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Alle Lagen. *Mäßig schwierig.*

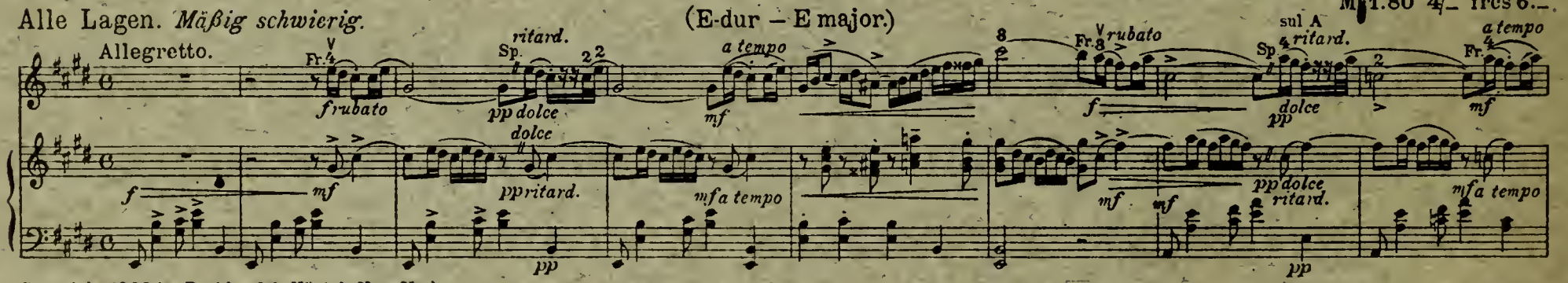
Serenade No 2.

(E-dur – E major.)

In all positions. *Moderately Difficult.*

M 1.80 4/_ frcs 6._

Allegretto.



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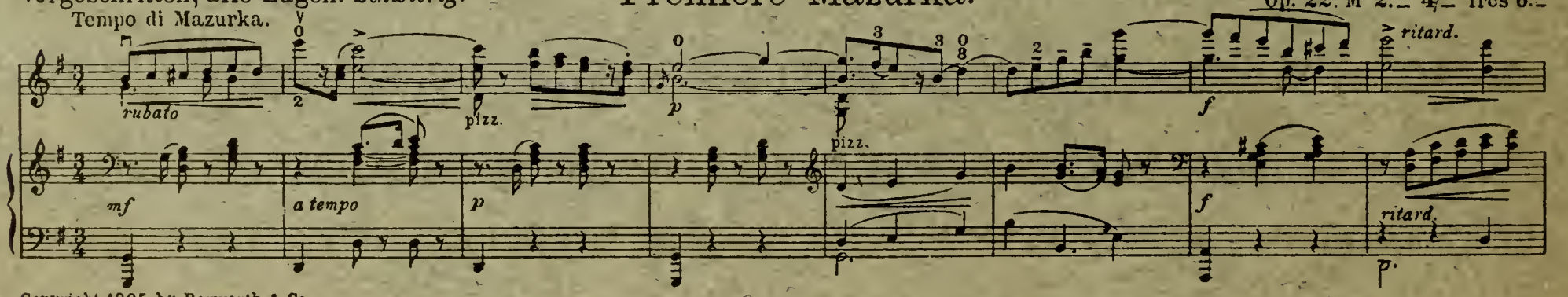
Vorgeschritten, alle Lagen. *Schwierig.*

Première Mazurka.

Advanced in all positions. *Difficult.*

Op. 22. M 2._ 4/_ frcs 6._

Tempo di Mazurka.



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